

## An Epic of the Latin-Culture

**ARIEL.** By Jose Enrique Rodo. Translated, with an introductory essay by F. J. Stimson, late United States Ambassador to Argentina. Houghton Mifflin Company.

**T**HIS extraordinary bit of lofty and poetic prose is an ardent exposition of the best thought in that older, Roman culture in America of the South offered to the newer, Saxon civilization of the North; thus its intent and content are stated sympathetically by Mr. Stimson, whose sojourn in Argentina gave him a deeper and clearer insight under the surface of South American life and thought than comes to one in a thousand among the citizens of the United States. The translator tells us that when this work of Rodo's first appeared, some years since, great popular editions of it were sold in Buenos Aires and other South American cities. "It is a typical message from South America, and as such well worth our attention." And a learned jurist has written of it: "A book little in size but great in influence. A spiritual challenge . . . by one who ranks as a great teacher along with Carlyle and Emerson."

The title comes from a statuette of Ariel, genius of the air, which in Shakespeare's symbolism represents the noble part, the spirit with wings; "Ariel embodies the mastery of reason and sentiment over the baser impulses of unreason. He is . . . the spirituality of civilization and the vivacity and grace of the intelligence." This statuette stood in the lecture room of a teacher whose students called him "Prospero," as a master and guide upon whose words they hung with deepest attention. In his parting address to them Prospero urged them to go out into the world with unflinching faith in their youthful ability to conquer. Said he: "If, with relation to individual liberty, Goethe could say so profoundly that only he is worthy of liberty and life who can conquer it for himself every day, with much more reason might I say that the honor of every human generation requires that it shall conquer for itself, by the persevering activity of its own thinking, by the effort of its own will, its faith in the determined, the persistent manifestation of the ideal and the place of the ideal in the evolution of all ideas."

The translator, in his introductory essay, stresses the domination which the cult of the material has gained in our Northern civilization, and declares: "Science should be the handmaiden of life, the hewer of wood and drawer of water; the Caliban, in short. But the souls of men will starve as the ideals of men will fail, when they forget their Ariel." He points out that most of the South American countries have watched the growth of the great North American republic with fear and trembling, lest they should be swallowed up by it. But our entry into the war for the reasons given lifted the fear from their hearts, and their enthusiasm was unbounded for the spirit of idealism which we displayed. The book is an eloquent plea for the Southern culture which has been almost overborne by the rushing progress of material development, and an indirect protest against the postulations of "Anglo-Saxon superiority."

## New Fiction

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favorite song. We follow Barney from his novice days till he reaches the height of his ambition and becomes soloist on Christmas Day. Then Father Scott does a thing that only could be done when one is chronicling a true, life story. Barney, after reaching the position he hoped for, is suddenly killed by a motortruck. It ends so abruptly that one feels deeply moved by it and at once a sympathetic heart goes out for the sister-mother of Barney's. The two were inseparable and in losing Barney Alice suffered a great loss.

Father Scott explains in a foreword that "this is in the main a true narrative. There are some variations of names and events because most of those concerned are living." He dedicates his book to John McCormack, who know the real life hero, heard him sing, praised him and shook his hand. It is a book that will appeal to many.

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